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ABSTRACT

The study reported in this paper examined the structure and function of Chinese opera (also known as Peking opera) as an effective communication medium of social control and change in China, a land populated by 800 million people and nourished by a 5,000-year-old civilization. The study followed structural-functional analysis, content analysis, and factor analysis and was mainly based on ten Peking opera plays--five traditional and five revolutionary. Findings of the study indicate that the Chinese Communist revolutionary plays deal mostly with the salvation factor, which advocates the full dedication of the masses to the revolutionary causes; that traditional plays are mostly concerned with the family security factor, which stresses the importance of family love, individual rights, and human feelings; and that the traditional opera functions for social control, while the revolutionary opera works for social change. Appendixes contain data pertaining to the study.

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A FACTOR ANALYSIS OF PEKING OPERA
Its Functions in Mass Communications

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I. INTRODUCTION

This study examines the structure and function of Chinese opera, also known as Peking opera, as an effective communication medium of social control and change in China, a land populated by 800 million people and nourished by a 5,000-year old civilization.

The investigation, following the structural-functional analysis, content analysis, and factor analysis, is mainly based on ten Peking opera plays. Five are traditional, five revolutionary. Also used are materials from Chinese literature, Chinese Communist official documents, publications as well as professional journals including Xin Bao (the Theater Journal), and Gu Yi (the Operatic Art), both published in Communist China.

As a traditional performing art, Chinese opera is of ancient origin, dating from the earliest folk songs and folk dances of China. For generations, it has functioned in various ways as a communication medium in entertainment, education, and information. In the past, the themes and plots dealt mostly with old cultural values (e.g., filial obligations, loyalty, chastity, humaneness, benevolence, love, peace, fraternity, trustworthiness, scholarly dignity, and equality) by presenting concrete behavioral models which common men could understand.

Because of its popularity and wide acceptance as a source of entertainment and social standards, and above all, because it can involve the audience as active participants, Chinese opera has been chosen by the Chinese Communist Party as an instrument to bring about changes in behavioral norms and cultural values and to mobilize support for the new regime's policies.

Generally speaking, the traditional and revolutionary opera differ greatly

because of their orientations. Based on a value-attitude system, the factor analysis has categorized Chinese opera, both traditional and revolutionary, into different factors (or types). According to the terminal values, Chinese opera can be grouped into four factors: salvation, national security, family security, and sense of accomplishment. Chinese opera, according to the instrumental values, can also be categorized into two factors: "loving" and "loyal."

The findings of the study indicate that the Chinese Communist revolutionary plays deal mostly with the salvation factor, which advocates the full dedication of the general masses to the Communist revolutionary causes. The traditional Chinese opera plays are mostly concerned with the family security factor, which stresses the importance of family love, individual rights and human feelings.

Loyalty is a dominant value for the Communist opera. The findings indicate, 100 percent of the revolutionary model plays are of the "loyal" factor in the analysis. In traditional Chinese opera, love is a prevailing value and 60 percent of the old Chinese plays are of the "loving" factor.

Therefore, in orientations, the two types of Chinese operas are on extremely opposite sides. The revolutionary plays tend toward totalitarianism, which calls for joint efforts of the general masses for the common goals of the class, the people or the Communist party. The traditional opera, on the other hand, leans toward individualism, which prizes personal rights, basic freedom, family security and human love. The "loving" factor is completely absent in the revolutionary plays because it is considered "bourgeois and poisonous." To reiterate, the traditional Chinese opera functions mostly for social control while the revolutionary Peking opera works for social change.

II. METHODOLOGY

The general theoretical orientations guiding this research are from three areas: the value-attitude system, the content analysis and the factor analysis.

The content analysis on the themes of the ten Chinese opera plays is based mainly on a value-attitude system recommended by Milton Rokeach.

In public opinion research, Rokeach suggested a list of eighteen terminal and eighteen instrumental values which are socially desirable. The system represents a hierarchical arrangement of values; a rank-ordering of values along a continuum of importance.¹ However, since the system covers generally a representative sample of Western values, a few new values which are essential in Chinese social norms should be added so as to present an overall picture of the analysis.

The writer decided to keep all the thirty-six terminal and instrumental values recommended by Rokeach though some of them are not suitable in the Chinese value system. In the adjustment, one terminal value, "new hope," and three instrumental values, "patriotic," "loyal," and "grateful" were added. These values are important and necessary in either the traditional Chinese society or in the new Communist Chinese system.

Therefore, there are, as shown in Table I, nineteen terminal and twenty-one instrumental values after the modification.

Factor analysis is another tool applied to examine the plots and themes of the ten Chinese opera plays. Five traditional Chinese opera plays are: The Tragedy of a Brave King and His Favourite, Lady White Snake, The Fisherman's Revenge, The Pass of Yu Meng, and The Feast at the Yellow Crane Tower. The five revolutionary opera plays are: Taking the Tiger Mountain by Strategy,

¹Milton Rokeach, "The Role of Values in Public Opinion Research," Public Opinion Quarterly, 1968-69, 32, pp. 547-59.

TABLE I

THE TERMINAL AND INSTRUMENTAL VALUES

Terminal ValuesInstrumental Values

A Comfortable Life
(a prosperous life)

Ambitious
(hard-working, aspiring)

An Exciting Life
(a stimulating, active life)

Broadminded
(open-minded)

A Sense of Accomplishment
(lasting contribution)

Capable
(competent, effective)

A World at Peace
(free of war and conflict)

Cheerful
(lighthearted, joyful)

A World of Beauty
(beauty of nature and arts)

Clean
(neat, tidy)

Equality
(brotherhood, equal opportunity
for all)

Courageous
(standing up for your beliefs)

Family Security
(taking care of loved ones)

Forgiving
(willing to pardon others)

Freedom
(independence, free choice)

Grateful
(thanks to others)

Happiness
(contentedness)

Helpful
(working for others' welfare)

Inner Harmony
(freedom from inner conflict)

Honest
(sincere, truthful)

Mature Love
(sexual, spiritual intimacy)

Imaginative
(daring, creative)

National Security
(protection from attack)

Independent
(self-reliant, self-sufficient)

New Hope
(prospect in new life)

Intellectual
(intelligent, reflective)

Pleasure
(an enjoyable, leisurely life)

Logical
(consistent, rational)

TABLE 1--Continued

Salvation
(saved, eternal life)

Loving
(affectionate, tender)

Self-respect
(self-esteem)

Loyal
(dedication to nation, leaders)

Social recognition
(respect, admiration)

Obedient
(dutiful, respectful)

True Friendship
(close companionship)

Patriotic
(loving to nation)

Wisdom
(a mature understanding of life)

Polite
(courteous, well-mannered)

Responsible
(dependable, reliable)

Self-controlled *
(restrained, self-disciplined)

The Red Lantern, Snatch Wang, The Paid on White Tiger Pagoda, and On the Docks.

Three judges were assigned to analyze the ten plays on the basis of the value-attitude system. The judges, all versed in Chinese opera, also having training in content analysis. Their task was to read all dialogue and singing parts in every play and to record which values, if any, were contained within each sentence.

Before reading the plays, they were given training on two plays which were not included in the ten plays in this study. They were required to read and record the values according to Rokeach's system. In the meantime, they were also asked to list additional values which were not included in Rokeach's system. Therefore, they ended their training sessions with a final list of 19 terminal values and 21 instrumental values as listed in Table I.

Inter-judge reliabilities were obtained. The correlations (Pearson Product-Moment) are between the frequencies obtained by all judges, tested one at a time, for the 40 values. The judges' reliabilities on the terminal and instrumental values were obtained separately. Since reliabilities ranged from .75 to .84, it was felt that all judges performed reliably and their data could be used in this study.

The data were analyzed by two R-solutions, one on 19 terminal values and the other on the 21 instrumental values respectively. The two analyses are run on the themes as they appear in the plays.

The R-factoring is used mainly to identify various groupings of plays which are similarly oriented to the terminal or instrumental values. Attempts were also made to look into these play factors and determine why they clustered

together in their orientation.

It is assumed that the Chinese plays can be categorized into different groups because of their orientations. Among the traditional plays, for example, themes and plots of some plays deal mostly with family love and personal feelings. Based on the values which are embodied in the dialogue or singing parts, the factor solutions will determine which factor the play will fall into accordingly.

Of course, since there are thousands of traditional Chinese opera plays, most of them hundreds of years old, five plays may seem insufficient to represent an overall picture. The reason for the selection of the five traditional plays was merely that the number should match that of the five model revolutionary plays declared officially by the Chinese Communist Party in 1971 when the research project began.

The results of the content analysis, then, provided a basis for two 2-factor analysis solutions. Information related to the number of factors that exist as well as the degree of relationship between each value and each play is contained in a portion of the print-out dubbed two simple structure matrices. (Appendix A and B).

Two major portions of the factor print-out are analyzed. The first is the descending array of z-scores and descriptions for factors. This section shows how the factors are oriented to each value of the value-attitude system. Based on a range of -3 to 3, the descending z-score array identifies the values that best describe the plays of a certain group.

The number of cases or items in the analysis is 19 or 21 and the number of variables is 10 (plays). Standard scores are calculated to each factor for each play. The criterion for a substantial change in pattern is a z-score

change of ± 1.0 between any two values. All factor analyses were initially made specifying a minimum value of 1.0 as a criterion for stopping factoring.

The second portion of the factor print-out that is analyzed is the section devoted to consensus items and average z-scores. The four resulting factors are discussed below in terms of hierarchies of value orientation for each factor, and in terms of consensus items. When z-score differences across all factors are less than ± 1.0 , the values are considered consensus items. In order to establish a subjective criterion for determining patterns of play in both z-score arrays and consensus items, a response greater than or equal to $+1$ will be considered a substantial acceptance; any response less than or equal to -1 will be considered substantial rejection. Positive scores of increasing magnitude indicate greater value orientation; and negative scores of decreasing magnitude denote that less orientation in certain values was detected.

III: FINDINGS

This study has produced, among other things, information which is deemed meaningful and helpful in providing insights into Chinese opera, both traditional and revolutionary, as a communication medium of social control and change.

In the previous section, a value-attitude system consisting of 19 terminal and 21 instrumental values has been adopted to carry out the content analysis of the 10 traditional and revolutionary plays. The findings of the analysis will be cited and discussed on the following sections.

1. Four-Factor R-Solution for Nineteen Terminal Values

In the factor analysis, a simple structure matrix of the 19 terminal values (Appendix A) yielded a four-factor R-solution that accounted for 73.06 percent of the total variance. By factor, the variance accounted for was: Factor 1 (n=4) 27.33 percent; Factor 2 (n=1) 22.70 percent; Factor 3 (n=3) 16.52 percent; and Factor 4 (n=2) 6.51 percent.

Appendix C indicates the descending array of z-scores and the item descriptions for the four factors by the magnitude of their factor loadings in the present factor.

There were 18 consensus items. This represents across-factor agreement on about 50 percent of the values. The consensus items, coupled with their mean z-scores, are listed in Appendix D.

(A) Factor 1 (n=4)

Factor 1 includes four revolutionary opera plays; Red Lantern, Shachiabang, Raid on the White Tiger Regiment, and Taking Tiger Mountain by Strategy. This factor of plays is highly salvation-oriented.

The 2-score value for salvation was the highest in this factor, registering 3.051. Another high 2-score item is true friendship, 2.126.

Rokeach defines salvation as "saved, eternal life," and true friendship as "close companionship."

This factor has non-significant correlation with three other factors; .003 with Factor 2, .130 with Factor 3, and .116 with Factor 4.

The four plays in this category are generally military in nature.

Red Lantern is an anti-Japanese story, and Shachiabang is similar in background but is more complicated with the presence of another enemy—the Chinese Nationalist troops. Raid on White Tiger Regiment is an anti-American and anti-Korean play and is highly international in orientation with involvement of "the Chinese-Korean (North) people" in a plot. Taking Tiger Mountain by Strategy is the only play in this factor about the civil war between the Nationalists and the Communists.

It is interesting that salvation and true friendship appear so closely related in the factor. This fact might be interpreted to mean that, in Communist philosophy, comradeship is the cornerstone of salvation. Concerning this, Mao states:

It is an arduous task to ensure a better life for the several hundred million people of China and to build our economically and culturally backward country into a prosperous and powerful one with a high level of culture. And it is precisely in order to be able to shoulder this task more competently and work better together with all non-Party people who are actuated by high ideals and determined to institute reforms.¹

¹Mao Tse-tung, Quotations (Peking: Foreign Language Press, 1967), p. 5.

In this sense, salvation—a saved and prosperous life—becomes a major cause of friendship—a comradeship. It is this justification that led to the Chinese Communist troops' participating in the Korean war. Mao once noted:

The people who have triumphed in their own revolution should help those still struggling for liberation. This is our international duty.²

Furthermore, it seems proper and logical that salvation, in Mao's interpretation, is a synonym of revolution. Friendship is similar, or at least quite close, to comradeship. This will be discussed in detail in the latter section of the chapter.

The sentiments of true friendship are evident in many parts of the four revolutionary plays. For instance, Tien Mei, the little girl who carried out the heroic mission against the Japanese invaders, describes her devotion to salvation:

Granny has told me the story of the red lantern,
The words are few, but meaning is deep.
Why are my father and uncle not afraid of danger?
Because they want to save China,
Save the poor, defeat the Japanese invaders.
I realize I should act as they do,
And be a person like them.
I am seventeen, no longer a child,
I should share my father's worries.
If he's carrying a thousand-pound load,
I should carry eight hundred.³

(B) Factor 2 (n=1)

Factor 2 contains only one Traditional Chinese play, The Pass of Yu Meng. This factor is national security-centered.

²The Peking Opera Company of Shantung Province, Raid on the White Tiger Regiment (Colombo: The Afro-Asian Writers' Bureau, 1967), p. 1.

³Lois W. Snow, China on Stage (New York: Random House, 1972), p. 19.

The terminal value, national security, has the highest z-score, 4.098, and it is the only significant loading in the factor.

National security is defined by Ekeach as "protection from attack," which is the theme of the traditional play.

The Pass of Yu Meng, an historical account, is very popular in China. It tells how a young, poor scholar who distinguished himself by expanding the Chinese influence as well as the territory to the northwest, thus built a very strong national defense against the northern tribes in an international struggle 2,300 years ago. Because of his achievement, the young man, Pan Gao, has been honored as a national hero until today. His career also has been portrayed in novel, play, or poetry as an example of the nation and the young generations.

The play best describes the value of national security. The sentiments of national security were evident in almost every major melody and dialogue part throughout the play. One of the young hero's lyrics reads:

Let me throw away my pen,
It is the very time to join the military service.
Beyond the Pass of Yu Meng, there is 3,000 miles of land,
It is the best place for young men,
To build up their bright future and the national defense.

It is very interesting to note in this play that the theme is completely concentrated in two subjects—the heroic deed of the young scholar, and urgent need for national security. No emperor or royal court has been mentioned.

Factor 2 has a rather high correlation with Factor 4 ($r=.479$). It also has a low negative correlation with Factor 3 ($r=-.205$).

(C) Factor 3 ($n=3$)

Factor 3 consists of three traditional Chinese plays, Tragedy of A Brave King and His Favourite, Lady White Snake, and the Fisherman's Revenge.

This factor is considered family-security oriented as all three plays are greatly involved in family affairs—love between husband and wife, king and queen, and father and daughter.

The terminal value, family security, is the only one of the 19 values to have a high, significant, positive z-score, 3.609. Self-respect has a considerably significant loading, 0.930. All other values were either non-significant or negative.

Family security is defined by Rokeach as "taking care of loved ones," and self-respect as "self-esteem." It seems highly meaningful that these three plays fall into this factor. As indicated in Chapter V, all themes of the plays depict mainly family love and romance. The plots illustrate vividly a kind of human passion which is universal both in the traditional Chinese society and western society as a whole. It is clearly indicated in a melodic part of the Lady White Snake:

So you want us to go back to Omei,
And leave my beloved husband behind.
Even if you are a living Buddha,
You won't be able to make us to do that.
Please, O Abbot, please give back my husband,
So that we may have an early reunion.
Alas! When love is concerned, I just can't control myself.

Factor 3 has a low correlation with Factor 4 ($r=.116$).

(D) Factor 4 ($n=2$)

Factor 4 comprises two plays, one traditional and one revolutionary. Both emphasize a sense of accomplishment. The plays are The Feast at the Yellow Crane Tower, and On the Docks.

The terminal value, sense of accomplishment, has the highest z-loading, 3.273. Two other values, national security and social recognition, also have significant z-scores, 1.756 and 1.280, respectively.

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Sense of accomplishment is defined as "lasting contribution," and national security as "protection from attack," social recognition as "respect, admiration."

The Feast at the Yellow Crane Tower is a famous traditional Chinese opera based on an historical account of a successful diplomatic, psychological warfare by one small kingdom against another during the third century.

On the Docks is an international-duty oriented Chinese Communist play portraying a political struggle with industrial and economic implications--on the docks. It illustrates how a group of Chinese Communist dockers have successfully fulfilled their international responsibility by shipping 8,000 sacks of seed rice to African people after having crushed an "anti-revolutionary sabotage."

The two plays are less colorful and spectacular than the other plays. However, they are still impressive because of their well-balanced development in plots and actions.

This is the first time that a traditional play and revolutionary play fall into the same factor. It is highly meaningful because they are both non-military.

(E) Cross Factor Comparison

The differences between factors might give additional insight into Chinese opera. Appendix G lists the across-factor descending array of differences for the four-factor solution of the 19 terminal values.

The sharp differences between Factor 1 and Factor 2 are these values: salvation, 3.013; true friendship, 2.235; national security, 4.538; and social recognition, 1.121.

In the four Factor 1 plays, revolutionary causes are emphasized, and, generally, exaggerated for salvation of the poor, the suppressed, and the under-privileged. In Factor 2, the heroic deeds were portrayed and the national defense is emphasized in a traditional opera in which even the emperor or royal court is not mentioned.

The significant differences between Factor 1 and Factor 3 are on five values: salvation, 3.419, true friendship, 1.985; a world at peace, 1.092; inner harmony, 1.106; and family security, 3.478.

The sharp differences between salvation and family security result from their orientation; Factor 1 in the revolutionary cause and Factor 3 in family love.

The differences between Factor 1 and Factor 4 are sharp in four values: salvation, 2.980; true friendship, 1.910; national security, 2.193; and sense of accomplishment, 3.711.

The remarkable differences between Factor 2 and Factor 3 are on five values: national security, 4.694; wisdom, 1.119; inner harmony, 1.001; self respect, 1.036; and family security, 4.006.

It is very interesting to note that both Factor 2 and Factor 3 contain only traditional operas. These plays, at the same time, all involve military movements. However, their orientations make them differ a great deal.

In Factor 2, the hero was depicted as a model for national survival in a struggle against the northern barbarians who were moving southward for supremacy. In Factor 3, the heroes and heroines are described as fighters for love, family or romance. The former deals with the security of the nation while the latter deals with personal causes, thus, resulting in the variation in value judgments, particularly on national security and family security.

Between Factor 2 and Factor 4, differences are shown on three values: national security, 2.343; social recognition, 1.677; and sense of accomplishment, 3.054.

It is significant that the z-scores are both high on national security: Factor 2, 1.090; and Factor 4, 1.756. It appears that national security is regarded as an important value to the plays in which a sense of accomplishment is stressed. The justification seems to be that, obviously no accomplishment can be made without national security. On the other hand, heroes or heroines, while fighting for national defense or survival, are not always necessarily in a position to express a sense of accomplishment. This might be the reason that a sense of accomplishment scored low in the Factor 2 play. Social recognition differs remarkably between the two factors simply because the sense of accomplishment is actually a form of social recognition.

Between Factor 3 and Factor 4, the differences are on four values: family security, 1.008; self-respect, 1.060; national security, 2.351; and sense of accomplishment, 3.926.

The orientations, as mentioned previously, result in the differences between the two factors. Since (1) self-respect is related to family and (2) national security is concerned with sense of accomplishment, the two values show variations in comparison.

These differences between factors, of course, provide meaningful information for further investigation. All these also offer logical implications that the value orientations have played a remarkable role in the Chinese opera, both traditional and revolutionary.

2. Two-Factor R-Solution for Twenty-One Instrumental Values

With the application of a simple structure matrix (Appendix E), two

types of plays are subsumed under the 21 instrumental values listed in Chapter II. This matrix is the result of a repeated effort to carry out the analysis from different factor levels, from two to four. All these attempts resulted in a similar two-factor solution.

The two-factor solution accounted for 61.33 percent of the total variance, which is indicated as follows: factor 1 (n=7) 42.84 percent; factor 2 (n=3) 18.49 percent. Appendix E indicates the descending array of z-scores and the item descriptions for the two factors.

(A) Factor 1 (n=7)

Factor 1 is considered to be a "loyal" factor, which is oriented in values of "loyal," "courageous," and "capable." The z-loadings of these values are significant; 2.266, 2.200, and 1.999.

"Loyal" is defined in Chapter II as "devotion to nation, leaders;" "courageous," as "standing up for your beliefs," and "capable," as "competent, effective."

This factor contains all the five revolutionary and two of the five traditional plays. The revolutionary ones are Red Lantern, Shachiapang, Raid on the White Tiger Periment, Taking the Tiger Mountain by Strategy, and On the Docks. The traditional plays are The Pass of Yu Keng, and The Feast at the Yellow Crane Tower.

It appears highly consistent that these three values, "loyal," "courageous," and "capable" hold the highest z-scores. The three instrumental values, literally speaking, represent three qualities which are closely related in terms of behavioral norms. A hero, either in the sense of revolutionary or traditional types, must be, first of all, capable and courageous; therefore, his high quality of loyalty can be fully manifested

in his brave deeds. Furthermore, a hero model, both traditional or revolutionary, should be an image which embodies all the noble qualities of capability and courage while doing things for the good of the nation or the people.

As a result, it seems quite logical and justifiable that the three values are loaded with high and positive z-scores.

Of course, it seems a particular indication that in the sense of loyalty, whether to the emperor, nation, people, party, or leader, some Chinese opera plays, regardless of their orientations, become homogeneous. This finding provides very meaningful insight into Chinese opera in terms of its social functions. That is to say that the performing art has been applied basically for political socialization by the governing institutions both in the past and today. However, there are some differences in degree of application. As indicated in the analysis, in traditional Chinese opera, 40 percent, or two out of every five plays, were produced for this purpose, while today, under the Chinese Communist regime, the utilization of this art form for political purposes has been enlarged to 100 percent, five of the five plays.

Factor 1 correlated non-significantly with Factor 2, $r = .246$.

(B) Factor 2 ($n=3$)

Factor 2 is defined in the analysis as a "loving" factor consisting of three traditional plays, The Tragedy of A Brave King and His Favorite, Lady White Snake, and Fisherman's Revenge.

The three values with significant and positive loadings are: "loving," 3.516; "courageous," 1.272; and "capable," 1.123.

"Loving" is defined as "affectionate, tender," "capable" and "courageous" have just been described in the previous section. Particularly interesting is that the two instrumental values, "capable" and "courageous," again are so closely related to "loving" just as they are to another value, "loyal," discussed before.

It appears logical and reasonable that these values are homogeneous since power of love, as generally understood, is able to make people sacrifice willingly for others, thus enhancing the qualities of being capable and courageous.

In the Tragedy of A Brave King and His Favorite, the heroine, Lady Yu, took her own life without any hesitation for the sake of her love for the king. Lady White Snake even went further to devote herself to love by challenging the whole world.

Another most significant implication is that the three traditional plays in this type are the plays falling in the family security factor of 21 terminal values. This, in a larger sense, offers a more specific ground that family security and loving are closely correlated in terms of value judgments.

This finding, furthermore, presents a clear and sound picture with which a line can be drawn between the traditional and revolutionary plays. Loving and family security seem the basic criterion for the traditional Chinese opera.

(C) Cross Factor Difference

Appendix I indicates the descending array of differences between Factor 1 and Factor 2 for the two-factor solution of the 21 instrumental values. Appendix J lists the fifteen consensus items.

The great differences between two factors are shown in six values. They are: "loyal," 2.715; "intellectual," 1.468; "patriotic," 1.397; "logical," 1.021; "helpful," 1.248; and "loving," 3.797.

In Chapter II, "loyal" is defined as "devotion to nation, leaders;" "intellectual," "intelligent, reflective;" "patriotic," "loving to nation;" "logical," "consistent, rational;" "helpful," "working for others' welfare;" and "loving," "affectionate, tender."

The two most sharp differences are on "loyal" and "loving." The gaps, of course, are because of the orientation of the plays. Factor 1 plays stress the importance and significance of the revolutionary cause and emphasize the heroic deeds aimed at enlightening devotion by the younger generations to royal courts, emperors, and the nation in the past; to the party, leaders, class, or people in the present. The Factor 2 plays, on the contrary, emphasize the qualities of affection. These, of course, involve mostly personal feeling, individual emotion, or the natural impulse acting upon the mind. Thus, the plays portray mostly the love between husband and wife, lovers, or father and child. The orientations, no doubt, are attributed to the differences.

"Intellectual" and "patriotic" are two values related to loyalty.

In the revolutionary plays, such as Shachiapang and Taking the Tiger Mountain by Strategy, the heroes and heroines are portrayed as so intellectual and intelligent that they could carry out the revolutionary missions successfully in any kind of situation. In these "loyal" factor plays, including the traditional ones, the heroes or heroines are depicted as supermen or superwomen who are always able to succeed against impossible odds. Since these plays all deal with national affairs or revolutionary causes, patriotism

is always referred to as a clue to justify the themes or plots.

On the other hand, in the "loving" factor plays, themes and plots are mostly on the emotional aspects. They appeal to human feelings, neither rationally nor intellectually. In this sense, patriotism is not always used as a clue in the plays.

However, the "loving" factor plays do stress two values, "helpful" and "logical." When the heroes and heroines are suffering from wrong doings or sorrows, they are portrayed, actually, as doing something for their beloved ones. This is the technique very often adopted in pathos and batnos even today.

Furthermore, probably because these devotions or sacrifices sometimes still need clues or justification, logic appears a related criterion, though not always rational enough.

All these, therefore, present a clear picture of cross factor differences and their criteria, which are deemed meaningful in the study.

However, there seems a little confusion on the relationship of the two values, "logic" and "helpful" to "loyal." In "loyal" factor plays, these values are under-estimated. Actually, "helpful" value, at least, should be important in "loyal" as all the devotions by the heroes or heroines are generally for the welfare of others, such as the poor, or the proletarians. This confusion, most likely, is because of the ambiguity in the definition of the values.

IV. DISCUSSION

The foregoing sections have provided reviews on the factors and cross factor differences. This discussion attempts to provide more insight about the social functions of Chinese opera.

1. "Loving" and Family Security

First of all, the most significant and interesting findings is that three traditional plays, the Tragedy of A Brave King and His Favorite, Lady White Snake, and the Fisherman's Revenge, are grouped into both in Factor 1 of the 21 instrumental-value solution and Factor 3 of the 19-terminal value solution. By factor, Factor 1 in the analysis is "loving" oriented, while Factor 3 of the analysis is family security centered. The relationship can be presented:

Factor 1 (instrumental value) = Factor 3 (terminal value)

The model can be presented in terms of orientation as this:

"Loving" factor (instrumental value) = family security factor (terminal value)

This shows that in traditional Chinese opera, love and family security are closely correlated. It can be interpreted that love is the foundation of family security or family security comes from love. In the three plays in this analysis, all the themes involve love, between husband and wife, father and daughter. Love, sometimes presented in the form of romance, is a human nature. So that it is a very popular theme in traditional Chinese opera and western drama.

However, in revolutionary plays, that love and family have been entirely ruled out. In the Communist opera plays, even some family affairs have been touched, the norms are defined in a new way. In the Communist society, family stands for group of people united under the revolutionary causes, such as the family structure in Red Lantern, not necessary in the kinship. As a result, those who are against the Communist causes, though close in kinship, are not regarded as family members, but enemies.

Romance, one of the most popular themes in traditional opera, disappears completely in the revolutionary plays because it is considered bourgeois, or even poisonous. The Communist leaders believe, romance, if the term is proper, should be a kind of passion, enthusiasm or craze for the cause of the class, the people, the Communist Party, and most of all, chairman Mao.

Under this conviction, family, family love, and romance, the most frequent themes and plots in traditional Chinese plays and western drama, are treated as unimportant, secondary, or even improper and harmful in the face of the Communist revolutionary causes.

2. The "Loyal" Factor Plays

According to the R-solution of 21 instrumental values, seven plays, both traditional and revolutionary, are identified as "loyal" factor plays. They are: The Pass of Yu Meng, The Feast at the Yellow Crane Tower, Red Lantern, Shachiapang, Raid on the White Tiger Regiment, Taking the Tiger Mountain by Strategy, and On the Docks.

It is particularly significant that Factor 2 of the 21 instrumental value analysis contains all the plays falling into three factors: Factor 1, Factor 2, and Factor 4, of the 19 terminal value analysis. In the orientations, the "loyal" factor of the 21 instrumental values consists of plays falling into the salvation factor, national security factor, and sense of accomplishment factor. The relationship can be formulated as in the following models:

$$\text{Factor 2 (instrumental values)} = \text{Factor 1} + \text{Factor 2} + \text{Factor 4} \\ \text{(terminal values)}$$

The formula can also be presented in terms of orientation as:

$$\text{Loyal factor (instrumental values)} = \text{salvation factor} + \text{national} \\ \text{security factor} + \text{sense of} \\ \text{accomplishment factor} \\ \text{(terminal values)}$$

Based on these equations, the findings can be summarized this way. First of all, loyalty is not only a prevalent value in revolutionary opera, but also traditional opera. Secondly, loyalty, portrayed in these plays, include causes of salvation, national security, and sense of accomplishment. Thirdly, loyalty manifested in plays is given different interpretations according to the policies of the ruling classes. In the traditional plays, loyalty was devoted to the royal courts, emperors, princes, or the nation; today, in Communist China, loyalty is directed to the class, to the mass, the people, the party, the leaders, particularly chairman Mao.

3. The Salvation Plays

The inclusion of four revolutionary plays, Red Lantern, Shachiapang, Raid of the White Tiger Regiment, and Taking the Tiger Mountain by Strategy, indicates that salvation is always identified with the Communist revolutionary cause for liberation of the general masses, the proletariat and the society. The Chinese communist Party, especially chairman Mao, is always referred to as the source of salvation, the ordinary concepts, such as nation, country, are seldom used unless in those which involve international strife.

4. The National Security Plays

It is particularly interesting that the Pass of Yu Meng is the only play included in this factor. This means that national security is not emphasized in revolutionary plays because it is replaced by security of the class, the people or the party. In traditional plays, the value is mentioned, but it becomes ambiguous when emperors, princes or the royal courts take the dominant roles on the stage.

Patriotism, for instance, becomes greatly diluted when the nation is always identified with Kings, queens, or royal courts. Thus, the meaning of patriotism has been transformed into implications of loyalty and other values.

The attempts, consciously or unconsciously, to transform the norm of patriotism into other social values more desirable by the ruling classes are both evident in traditional and revolutionary plays. In the revolutionary plays, for instance, the themes and plots are well designed to call for full dedication of the general masses to the class, socialism, Communism, the Communist Party, or Chairman Mao, neither to the nation, nor for the head of state.

Another reason for the ambiguity or dilution of patriotism or the concept of nation is because the themes and plots, both in traditional and revolutionary plays, involve mostly internal strifes or civil wars.

5. Sense of Accomplishment Factor

Sense of accomplishment is acceptable both in traditional and revolutionary operas. The Feast at Yellow Crane Tower, a traditional play, and On the Dock, a revolutionary one, fall both in Factor 4.

Sense of accomplishment is always expressed to show gratitude by the lower classes to the ruling classes. In traditional plays, the gratitude goes to the heroes, such as great scholars, military heroes, kings or queens. In the revolutionary plays, gratitude always belongs to the Communist Party and the leaders, especially chairman Mao.

In the revolutionary plays, sense of accomplishment is always treated as a clue for comparisons between the old and the new, thus enhancing the favorable image of the new ruling institutions. Of course, sense of accomplishment is also frequently depicted in the revolutionary plays as a cause calling for loyalty to authorities.

V. Conclusion

Chinese opera, both traditional and revolutionary, is an important socializing agent in terms of its communication functions. Theoretically speaking, Chinese opera exercises its merits as a communication medium in three major functions: cognitive, instrumental and emotive. In the cognitive function, behavioral norms and social values are presented not in abstract slogans, but in concrete, colorful and dramatic models which the peasants and common men could readily understand and follow.

In the factor analysis, models of heroes and heroines have been vividly portrayed in both traditional and revolutionary plays. These models are actually vehicles of the social norms and values expected by the ruling classes. The audiences, in these performances, are expected to learn the social norms, values and behavioral standards, through the demonstrations of the characters in the plays.

The instrumental function of Chinese opera is also evident. In the past, the role played by intellectuals as playwrights, directors or performers of Chinese opera was part of the scholastic and cultural life in society. Today, to the Communist Party members, the military personnel, or other activists engaged in revolution, participation in Chinese opera campaigns is a necessary involvement in political and social life. In history, most of the traditional plays were contributed by the amateur scholars. In Communist China, a great many popular revolutionary opera plays, particularly Red Lantern, were the products of the instrumental campaigns, in which plays were written, revised collectively by non-professional Communist Party members.

Actually, the primary purpose of the revolutionary opera, as indicated repeatedly before, is to mobilize the general masses to give full support to the Chinese Communist Party, to party leaders, especially chairman Mao.

In this sense, Chinese opera is eventually utilized as a medium for massive campaigns which can get the general public involved instrumentally in the Communist revolutionary cause.

Traditionally, Chinese opera is greatly concerned with the emotive function. The Factor 3 plays, for instance, function almost entirely in this aspect. These plays, as Lady White Snake, have long served as a mechanism for the relief of the frustration and anger of the common man in their daily life. In the revolutionary opera, the emotive function is always emphasized to a great extent. In these plays, evils and crimes of exploiters, capitalists, corrupt officials, war lords and foreign invaders are portrayed extensively as a measure to remind the masses of the "painful past" of the old society, and to admire the happy life of the new society. These comparisons provide an emotive outlet for the common man.

Both the traditional and revolutionary operas are recognized as powerful communication media. Yet, they function in quite different ways—the former supports the old values, while the latter establishes the new. The traditional opera was largely the outgrowth of the Chinese culture. Its contents and erstwhile prominence in the life of the Chinese were the result of natural processes of selection and elimination as entertainment which are distinctive of every cultural system. The revolutionary opera is the product of careful design by the Chinese Communist Party. In content and format it is a compromise between what the audience would like to see and what the Chinese Communist Party would want to achieve.

In structure, the traditional and revolutionary operas differ too. The traditional opera, as an institution, has a loose structure consisting of masters and apprentices in troupes and an audience whose influence on the performers was exerted through the expression of popular taste. A play, whether it could successfully stand or desperately fail, depended

-1-

on the box office receipts and popular acceptance. The revolutionary opera, on the other hand, is a tightly controlled and well organized institution, involving a closely supervised network of communication channels that tie together the Chinese Communist Party, the playwrights, the performers, and the audience. Under the three-in-one theory, the leadership of the Communist Party, the performance of the professionals, and the feedback of the audience are linked together as a chain—a huge and invisible one. However, the structure of the chain is a vertical and inverted pyramid shape with the Communist leadership at the apex overshadowing everything. The public taste, under this system, is not completely ignored. Yet it is secondary as compared to the Communist Party objectives.

Furthermore, while exercising its social functions, traditional opera played the roles of entertainer and moral instructor; revolutionary opera today serves a somewhat different but highly significant social function. Generally speaking, revolutionary opera plays the role of entertainer too, but the entertainment is only a by-product of political indoctrination.

Theoretically and practically, it is logical and reasonable that revolutionary opera can serve effectively and powerfully as a socializing agent for political indoctrination under the careful design, planning and control of the Chinese Communist authorities. It is predictable that the opera will remain effective in the near future, especially while the traditional opera is completely banned. In a closed society, a dominant instrument, such as revolutionary opera, definitely would be in a position to function as an overwhelmingly persuasive medium.

However, it is open to question whether the revolutionary Peking opera will continue to serve the Communist objectives effectively in the long-run. Since the themes and plots of the revolutionary model operas are limited

to the Communist causes, these shows may lose their appeal to audiences sooner or later simply because of a lack of diversity, variety, and multiformity.

One question is unanswered in this study: How much has the revolutionary opera changed the Chinese culture, values and beliefs? The question will remain unanswered indefinitely because the carefully designed revolutionary model opera will need more time before its full effects can be assayed. Another discouraging situation to researchers is that today no one can predict when and how the Chinese Communist society may be open to the world for experimental studies.

Research projects would be, the writer feels, highly valuable if efforts could be concentrated on the development of revolutionary opera in different periods, such as the war plays, modified plays, new plays, and then revolutionary plays. Research in the socializing effects of Chinese opera in the future would probably yield somewhat more positive results if the efforts could be focused on the next generation, particularly the children.

The value-attitude system applied in the study is highly recommended for content analysis in the future. Researchers could make greater use of Rokeach's system for at least two reasons: (1) This system can provide a clear and sound basis for behavioral studies. (2) It would be convenient for cross cultural comparisons, such as content analysis between Chinese and American short stories.

This study might be helpful by providing chances for students in fields other than communication, particularly in political science, sociology, psychology, and arts, to examine the new Chinese Communist society from a presently-ignored angle--communication. Students of political science,

for example, may have greater insight into their studies if they can examine this invisible control system of culture and art to supplement their studies of the government system of the Chinese Communist regime.

China, a land populated by 800 million people and nourished by a 5,000 year civilization, is "coming back" after a long setback in history. The Chinese people, basically, love freedom and peace. This is evident in the factor analysis that shows most traditional Chinese plays portraying the Chinese as loving their family, parents, children, husbands, wives, and lovers. The old cultural norms that are prominent in traditional opera, for instance, are filial piety, chastity, loyalty, humanity, benevolence, love, peace, fraternity, trustworthiness, scholarly dignity, and equality. However, this land and this peace-loving people are now under a new political system. One of history's major social changes is taking place there.

The academic world is urged to pay more attention to the situation. More effort, the writer feels, should be exerted to gain objective and academic insights into this old nation and this old people who, as the writer prays, will be able to remain peace-loving and freedom-loving forever.

APPENDIX A

Simple Structure Matrix

Variable	1	2	3	4
1 Brave King	-0.044	0.348	<u>0.588</u>	-0.114
2 White Snake	0.002	-0.085	<u>0.717</u>	-0.052
3 Fisherman	-0.065	-0.265	<u>0.778</u>	0.221
4 Yu Meng Pass	0.050	<u>0.834</u>	-0.180	0.007
5 Yellow Tower	-0.027	0.437	0.039	<u>0.562</u>
6 Red Lantern	<u>0.735</u>	0.067	0.301	-0.115
7 Shachiapang	<u>0.857</u>	0.064	-0.053	0.116
8 White Tiger	<u>0.903</u>	0.004	-0.164	-0.037
9 Tiger Mount	<u>0.585</u>	-0.138	0.011	0.067
10 On the Docks	0.031	-0.081	0.095	<u>0.763</u>

APPENDIX B

CORRELATION MATRIX OF 19 TERMINAL VALUES

	1	2	3	4	5	6	7	8	9	10
Var. 1 BRAVE KING	1.0000	0.4986	0.4771	0.2743	0.1551	0.2495	-0.0593	-0.0930	0.0424	-0.1213
Var. 2 WHITE SNAKE	0.4986	1.0000	0.5642	-0.1909	-0.2096	0.4620	-0.0109	-0.0232	-0.0303	-0.1295
Var. 3 FISHERMAN	0.4771	0.5642	1.0000	-0.2535	-0.0439	0.2333	0.0648	-0.0750	0.1906	-0.0358
Var. 4 YU MENG PASS	0.2743	-0.1909	-0.2535	1.0000	<u>0.7856</u>	-0.0447	0.1601	-0.0123	-0.1024	0.2836
Var. 5 YELLOW TOWER	0.1551	-0.2096	0.0439	<u>0.7856</u>	1.0000	-0.0866	0.2056	0.0144	0.0162	<u>0.6956</u>
Var. 6 RED LANTERN	0.2495	0.4620	0.2333	-0.0447	-0.0866	1.0000	<u>0.6922</u>	<u>0.6916</u>	0.2404	0.0652
Var. 7 SHACHIAPANG	-0.0593	-0.0109	0.0648	0.1601	0.2050	<u>0.6922</u>	1.0000	<u>0.7886</u>	0.5506	0.2692
Var. 8 WHITE TIGER	-0.0930	-0.0232	-0.0750	-0.0123	0.0144	<u>0.6916</u>	<u>0.7886</u>	1.0000	0.5974	0.1497
Var. 9 TIGER MOUNT	0.0424	-0.0303	0.1906	-0.1024	0.0162	0.2404	0.5506	<u>0.5974</u>	1.0000	-0.0009
Var. 10 ON THE DOCKS	-0.1213	-0.1295	-0.0358	0.2836	<u>0.6956</u>	0.0652	0.2692	0.1497	-0.0009	1.0000

APPENDIX C

Item Descriptions and Descending Array of Z Scores for Factor 1

Item Description	Z-Scores
14. Salvation	3.051
17. True Friendship	2.128
16. Social Recognition	0.724
15. Self Respect	0.541
19. New Hope	0.213
7. Family Security	0.131
18. Wisdom	0.052
5. A World of Beauty	-0.174
3. Sense of Accomplishment	-0.134
12. National Security	-0.438
2. Excit Life	-0.456
1. A Comfort Life	-0.466
10. Inner Harmony	-0.502
13. Pleasure	-0.692
4. A World at Peace	-0.692
9. Happiness	-0.720
11. Mature Love	-0.756
6. Equality	-0.756
8. Freedom	-0.756

For Factor 2

12. National Security	4.098
18. Wisdom	0.473
3. Sense of Accomplishment	0.183
19. New Hope	0.183
14. Salvation	0.038
15. Self Respect	-0.107
17. True Friendship	-0.107
8. Freedom	-0.397
9. Happiness	-0.397
10. Inner Harmony	-0.397
11. Mature Love	-0.397
1. A Comfort Life	-0.397
13. Pleasure	-0.397
5. A World of Beauty	-0.397
6. Equality	-0.397
16. Social Recognition	-0.397
7. Family	-0.397
2. Excit Life	-0.397
4. A World at Peace	-0.397

(Appendix C Continued)

For Factor 3

Item Description	Z-Scores
7. Family Security	3.609
15. Self Respect	0.929
10. Inner Harmony	0.604
5. A World of Beauty	0.520
4. A World at Peace	0.399
16. Social Recognition	0.391
17. True Friendship	0.143
1. A Comfort Life	-0.113
8. Freedom	-0.198
14. Salvation	-0.367
13. Pleasure	-0.495
12. National Security	-0.596
2. Excit Life	-0.623
9. Happiness	-0.623
18. Wisdom	-0.646
19. New Hope	-0.673
3. Sense of Accomplishment	-0.709
6. Equality	-0.751
11. Mature Love	-0.801

For Factor 4

3. Sense of Accomplishment	3.277
12. National Security	1.756
16. Social Recognition	1.280
17. True Friendship	1.218
14. Salvation	0.072
15. Self Respect	-0.130
8. Freedom	-0.295
5. A World of Beauty	-0.295
1. A Comfort Life	-0.396
4. A World at Peace	-0.396
10. Inner Harmony	-0.414
18. Wisdom	-0.414
7. Family Security	-0.478
2. Excit Life	-0.478
6. Equality	-0.661
9. Happiness	-0.661
11. Mature Love	-0.661
13. Pleasure	-0.661
19. New Hope	-0.661

APPENDIX D

Nine Consensus Items and Average Z-Scores. Criterion is 1.000

Item Description	Average Z
5. A World of Beauty	-0.036
19. New Hope	-0.235
1. A Comfort Life	-0.343
8. Freedom	-0.411
2. Excit Life	-0.489
13. Pleasure	-0.561
9. Happiness	-0.600
6. Equality	-0.641
11. Mature Love	-0.654

End of Analysis 1

APPENDIX E

Simple Structure Matrix

Variable	1	2
1. Brave King	-0.017	0.846
2. White Snake	-0.080	0.714
3. Fisherman	0.400	0.764
4. Yu Meng Pass	0.578	-0.014
5. Yellow Tower	0.951	0.046
6. Red Lantern	0.790	0.016
7. Shachiapang	0.537	0.141
8. White Tiger	0.857	0.358
9. Tiger Mount	0.753	0.364
10. On the Docks	0.606	-0.233

APPENDIX F

CORRELATION MATRIX OF 21 INSTRUMENTAL VALUES

	1	2	3	4	5	6	7	8	9	10
Var. 1 BRAVE KING	1.0000	<u>0.7125</u>	<u>0.5986</u>	<u>0.0014</u>	<u>-0.0201</u>	<u>0.1561</u>	<u>0.1171</u>	<u>0.2431</u>	<u>0.1617</u>	<u>-0.0999</u>
Var. 2 WHITE SNAKE	<u>0.7125</u>	1.0000	<u>0.4398</u>	<u>-0.1740</u>	<u>-0.0025</u>	<u>0.0448</u>	<u>0.0751</u>	<u>0.1236</u>	<u>0.1010</u>	<u>-0.0338</u>
Var. 3 FISHERMAN	<u>0.5986</u>	<u>0.4398</u>	1.0000	<u>0.2325</u>	<u>0.4224</u>	<u>0.2737</u>	<u>0.2175</u>	<u>0.6718</u>	<u>0.6622</u>	<u>-0.0157</u>
Var. 4 YU MENG PASS	<u>0.0014</u>	<u>-0.1740</u>	<u>0.2325</u>	1.0000	<u>0.5217</u>	<u>0.5251</u>	<u>0.2562</u>	<u>0.5173</u>	<u>0.3676</u>	<u>0.0020</u>
Var. 5 YELLOW TOWER	<u>-0.0201</u>	<u>-0.0025</u>	<u>0.4224</u>	<u>0.5217</u>	1.0000	<u>0.7119</u>	<u>0.4371</u>	<u>0.6847</u>	<u>0.7292</u>	<u>0.5952</u>
Var. 6 RED LANTERN	<u>0.1561</u>	<u>0.0448</u>	<u>0.2737</u>	<u>0.5251</u>	<u>0.7119</u>	1.0000	<u>0.3908</u>	<u>0.5593</u>	<u>0.4290</u>	<u>0.6804</u>
Var. 7 SHACHTAPANG	<u>0.1171</u>	<u>0.0751</u>	<u>0.2175</u>	<u>0.2562</u>	<u>0.4371</u>	<u>0.3908</u>	1.0000	<u>0.4352</u>	<u>0.6139</u>	<u>0.2858</u>
Var. 8 WHITE TIGER	<u>0.2431</u>	<u>0.1236</u>	<u>0.6718</u>	<u>0.5173</u>	<u>0.8847</u>	<u>0.5593</u>	<u>0.4352</u>	1.0000	<u>0.8097</u>	<u>0.3722</u>
Var. 9 TIGER MOUNT	<u>0.1617</u>	<u>0.1010</u>	<u>0.6622</u>	<u>0.3676</u>	<u>0.7292</u>	<u>0.4290</u>	<u>0.6139</u>	<u>0.8097</u>	1.0000	<u>0.2196</u>
Var. 10 ON THE DOCKS	<u>-0.0999</u>	<u>-0.0338</u>	<u>-0.0157</u>	<u>0.0020</u>	<u>0.5952</u>	<u>0.6804</u>	<u>0.2858</u>	<u>0.3722</u>	<u>0.2196</u>	1.0000

APPENDIX G

ITEM DESCRIPTIONS AND DESCENDING ARRAY OF DIFFERENCES BETWEEN FACTORS 1 AND 2

Item Description	1	2	Difference
14. Salvation	3.051	0.038	3.013
17. True Friendship	2.128	-0.107	2.235
16. Social Recognition	0.724	-0.397	1.121
15. Self Respect	0.541	-0.107	0.648
7. Family Security	0.131	-0.397	0.528
5. A World of Beauty	-0.174	-0.397	0.223
19. New Hope	0.213	0.103	0.030
2. Excit Life	-0.456	-0.397	-0.059
1. A Comfort Life	-0.466	-0.397	-0.069
10. Inner Harmony	-0.502	-0.397	-0.105
13. Pleasure	-0.692	-0.397	-0.295
4. A World of Peace	-0.692	-0.397	-0.295
9. Happiness	-0.791	-0.397	-0.394
11. Mature Love	-0.756	-0.397	-0.359
8. Freedom	-0.756	-0.397	-0.359
6. Equality	-0.756	-0.397	-0.359
18. Wisdom	0.052	0.473	-0.422
3. Sense of Accomplishment	-0.434	0.183	-0.617
12. National Security	-0.438	4.098	-4.536

BETWEEN FACTORS 1 AND 3

14. Salvation	3.051	-0.367	3.419
17. True Friendship	2.128	0.143	1.985
19. New Hope	0.213	-0.673	0.887
18. Wisdom	0.052	-0.646	0.698
16. Social Recognition	0.724	0.391	0.333
3. Sense of Accomplishment	-0.434	-0.709	0.275
2. Excit Life	-0.456	-0.623	0.167
12. National Security	-0.438	-0.596	0.158
11. Mature Love	-0.756	-0.801	0.046
6. Equality	-0.756	-0.751	-0.004
9. Happiness	-0.720	-0.623	-0.097
13. Pleasure	-0.692	-0.495	-0.197
1. A Comfort Life	-0.466	-0.113	-0.353
15. Self Respect	0.541	0.929	-0.388
8. Freedom	-0.756	-0.198	-0.557
5. A World of Beauty	-0.174	0.520	-0.694
4. A World of Peace	-0.692	0.399	-1.092
10. Inner Harmony	-0.502	0.604	-1.106
7. Family Security	0.131	3.609	-3.478

(APPENDIX G—Continued)
BETWEEN FACTORS 1 AND 4

Item Description	1	4	Difference
14. Salvation	3.051	0.072	2.980
17. True Friendship	2.128	0.218	1.910
19. New Hope	0.213	-0.661	0.875
15. Self Respect	0.541	-0.130	0.672
7. Family Security	0.131	-0.478	0.609
18. Wisdom	0.052	-0.414	0.466
5. A World of Beauty	-0.174	-0.295	0.121
2. Excit Life	-0.456	-0.478	0.022
13. Pleasure	-0.692	-0.661	-0.059
9. Happiness	-0.720	-0.661	-0.059
1. A Comfort Life	-0.466	-0.396	-0.070
10. Inner Harmony	-0.052	-0.414	-0.088
11. Mature Love	-0.756	-0.661	-0.094
6. Equality	-0.756	-0.661	-0.094
4. A World at Peace	-0.692	-0.396	-0.297
8. Freedom	-0.756	-0.295	-0.461
16. Social Recognition	0.724	1.280	-0.556
12. National Security	-0.438	1.756	-2.193
3. Sense of Accomplishment	-0.434	3.277	-3.711

BETWEEN FACTORS 2 AND 3

	2	3	
12. National Security	4.098	-0.596	4.694
18. Wisdom	0.473	-0.646	1.119
3. Sense of Accomplishment	0.183	-0.709	0.892
19. New Hope	0.183	-0.673	0.857
14. Salvation	0.038	-0.367	0.405
11. Mature Love	-0.397	-0.801	0.405
6. Equality	-0.397	-0.751	0.354
9. Happiness	-0.397	-0.623	0.226
2. Excit Life	-0.397	-0.623	0.226
13. Pleasure	-0.397	-0.495	0.098
8. Freedom	-0.397	-0.198	0.199
17. True Friendship	-0.107	-0.143	-0.250
1. A Comfort Life	-0.397	-0.113	-0.284
16. Social Recognition	-0.397	0.391	-0.788
4. A World at Peace	-0.397	0.399	-0.796
5. A World of Beauty	-0.397	0.520	-0.917
10. Inner Harmony	-0.397	0.604	-1.001
15. Self Respect	-0.107	0.929	-1.036
7. Family Security	-0.397	3.609	-4.006

(APPENDIX G--Continued)
BETWEEN FACTORS 2 AND 4

Item Description	2	4	Difference
12. National Security	4.098	1.756	2.343
18. Wisdom	0.473	-0.414	0.887
19. New Hope	0.183	-0.661	0.844
6. Equality	-0.397	-0.661	0.264
9. Happiness	-0.397	-0.661	0.264
11. Mature Love	-0.397	-0.661	0.264
13. Pleasure	-0.397	-0.661	0.264
7. Family Security	-0.397	-0.478	0.081
2. Excit Life	-0.397	-0.478	0.081
15. Self Respect	-0.107	-0.130	0.023
10. Inner Harmony	-0.397	-0.414	0.017
1. A Comfort Life	-0.397	-0.396	-0.001
4. A World at Peace	-0.397	-0.396	-0.001
14. Salvation	0.398	0.072	-0.033
8. Freedom	-0.397	-0.295	-0.102
5. A World of Beauty	-0.397	-0.295	-0.102
17. True Friendship	-0.107	0.218	-0.325
16. Social Recognition	-0.397	1.280	-1.677
3. Sense of Accomplishment	0.183	3.277	-3.094

BETWEEN FACTORS 3 AND 4

Item Description	3	4	Difference
7. Family Security	3.609	-0.478	4.087
15. Self Respect	0.929	-0.130	1.060
10. Inner Harmony	0.604	-0.414	1.018
5. A World of Beauty	0.520	-0.295	0.815
4. A World at Peace	0.399	-0.396	0.795
1. A Comfort Life	-0.113	-0.396	0.283
13. Pleasure	-0.495	-0.661	0.166
8. Freedom	-0.198	-0.295	0.097
9. Happiness	-0.623	-0.661	0.038
19. New Hope	-0.673	-0.661	-0.012
17. True Friendship	0.143	0.218	-0.074
6. Equality	-0.751	-0.661	-0.090
11. Mature Love	-0.881	-0.661	-0.140
2. Excit Life	-0.623	-0.478	-0.145
18. Wisdom	-0.646	-0.414	-0.232
14. Salvation	-0.367	0.072	-0.439
16. Social Recognition	0.391	1.280	-0.899
12. National Security	-0.596	1.756	-2.351
3. Sense of Accomplishment	-0.709	3.277	-3.986

APPENDIX E

ITEM DESCRIPTIONS AND DESCENDING ARRAY OF Z-SCORES FOR FACTOR 1

Item Description	Z-Score
20. Loyal	2.266
6. Courageous	2.200
3. Capable	1.999
12. Intellectual	0.888
19. Patriotic	0.555
15. Obedient	0.411
17. Responsible	-0.028
1. Ambitious	-0.193
8. Helpful	-0.275
14. Loving	-0.282
18. Self Controlled	-0.308
4. Cheerful	-0.432
16. Polite	-0.519
9. Honest	-0.644
13. Logical	-0.653
21. Grateful	-0.654
2. Broadminded	-0.810
10. Imaginative	-0.875
11. Independent	-0.877
7. Forgiving	-0.877
5. Clean	-0.889

FOR FACTOR 2

14. Loving	3.516
6. Courageous	1.272
3. Capable	1.123
8. Helpful	0.972
15. Obedient	0.388
13. Logical	0.368
18. Self Controlled	-0.196
12. Independent	-0.225
16. Polite	-0.238
7. Forgiving	-0.275
4. Cheerful	-0.350
20. Loyal	-0.450
9. Honest	-0.471
21. Grateful	-0.558
12. Intellectual	-0.579
1. Ambitious	-0.589
17. Responsible	-0.655
5. Clean	-0.711
2. Broadminded	-0.744
10. Imaginative	-0.755
19. Patriotic	-0.842

APPENDIX I

ITEM DESCRIPTIONS AND DESCENDING ARRAY OF DIFFERENCES BETWEEN FACTOR 1 AND 2

Item Description	1	2	Difference
20. Loyal	2.266	-0.459	2.715
12. Intellectual	0.883	-0.579	1.463
19. Patriotic	0.555	-0.842	1.397
6. Courageous	2.200	1.272	0.928
3. Capable	1.999	1.123	0.876
17. Responsible	-0.028	-0.655	0.626
1. Ambitious	-0.193	-0.529	0.335
15. Obedient	0.111	0.388	0.023
2. Broadminded	-0.810	-0.744	-0.067
4. Cheerful	-0.432	-0.350	-0.081
21. Grateful	-0.654	-0.558	-0.096
18. Self Controlled	-0.308	-0.196	-0.112
10. Imaginative	-0.875	-0.755	-0.120
9. Honest	-0.644	-0.471	-0.173
5. Clean	-0.889	-0.711	-0.178
16. Polite	-0.519	-0.238	-0.281
7. Forgiving	-0.877	-0.275	-0.602
11. Independent	-0.877	-0.225	-0.652
13. Logical	-0.653	0.368	-1.021
8. Helpful	-0.275	0.972	-1.248
14. Loving	-0.282	3.516	-3.797

APPENDIX J

FIFTEEN CONSENSUS ITEMS AND AVERAGE Z-SCORES. CRITERION IS 1.000

Item Description	Average Z
6. Courageous	1.736
3. Capable	1.561
15. Obedient	0.400
18. Self Controlled	-0.252
17. Responsible	-0.342
16. Polite	-0.379
4. Cheerful	-0.392
1. Ambitious	-0.391
11. Independent	-0.551
9. Honest	-0.557
7. Forgiving	-0.576
21. Grateful	-0.606
2. Broadminded	-0.777
5. Clean	-0.800
10. Imaginative	-0.815

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